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Vol. V. (*Fol.* 1*a:*) ΆΡΙΣΤΟΤΈΛΟΥΣ ΠΡΟΒΛΗΜΆΤΩΝ, Π'ΙΝΑΞ. | . . . (*Fol.* 117*a numbered* 1:) ΆΛΕΞΆΝΔΡΟΥ ΆΦΡΟΔΙΣΙΈΩΣ . . . | . . . (*Fol.* 159*a, foliated* 1:) ΑΡΙΣΤΟΤΈΛΟΥΣ ΜΗΧΑΝΙΚΆ. | . . . (*Fol.* 171*a, numbered* 1:) . . . ΜΕΤΆ ΤΆ ΦΥΣΙΚΆ. | . . . (*Fol.* 292*a,*

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ARISTOTLE'S WORKS, First Edition, *continued*:— £ s. d.

which follows the leaf numbered 121 :) . . . | Excriptum Venetiis in domo Aldi Manutii Calēdis Iunii. M.III D. | Et in hoc . . . |

Vol. VI. (*Fol.* 94, *a blank. The Politica end on fol.* 209. *Fol.* 210 *blank. Foll.* (211-222) *contain the Oeconomica and are unfoliated. Foll.* 223-258, *marked* 210-245, *contain the Nicomachian Ethics. Foll.* 259-329, *marked* 246-316, *contain the Eudemian Ethics. Fol.* 330*a* :) . . . | Venetiis. M. IID. Menſe iunio. Apud Aldum. et hoc cum priuilegio |

6 vols. in 4, sm. folio, *a fine, sound copy in limp vellum with ties, Kelmscott style* 1495-98 45 0 0

This is one of the most important productions of the Aldine press, and complete copies are very rare.

74 AUGUSTINVS (S.) de Civitate Dei, with Commentary.

(*Fol.* 1, *col.* 1, *line* 3, *the first two lines having been left blank for a manuscript intitulation*:) [G] Loriosiſſimam ciuitatem | dei. ſiue ī hoc temporum | curſu cū int' inpios pegri | natur ex fide uiuens . . | . . . (*Fol.* 252, *second column, line* 14 :) tulantes agant. Amen (*Line* 15 *blank. Line* 16 :) Finito libro ſit laus & gloria criſto. (*Fol.* 253, *col.* 1, *line* 3 :) [F] Luminis impet⁹ letificat | ciuitatē dei. In. p̄s. fons | ſapiēcie verbū dei reſidēs | in excelſis . . . | . . . (*Fol.* 326, *column* 1, *line* 14 :) in ſecula ſeculor'. Amen. (*Below this begins the Table which ends in the second column of fol.* 335. *Fol.* 336 *a blank, cut away.*

Folio, *the text printed in the same type as Mentelin's Latin Bible,* 47 *lines to the column; the commentary in the same type as Mentelin's German Bible,* 57 *lines to the column; with plain and decorative painted initials; russia binding, the joints repaired*

[*Strassburg, Johann Mentelin,* 1467-8] 21 0 0

The Spencer copy bears a MS. note by Johann Bämler, dated 1468, stating that he had illuminated the book in that year. Thus there is absolute certainty that Mentelin produced this magnificent volume no later than 1467-68. The text is in the same type as was used for the Latin Bible which was proved by the late Henry Bradshaw (from a rubricator's note) to have been printed in or before 1460-61; the commentary is in the type with which Mentelin printed his German Bible (not later than 1468). Consequently, this volume was produced in Strassburg after or in 1466, and in or before 1468, at a time when the art of printing was little more than a dozen years old in Mentz.

One of the paper-marks is a Roman D with a rod running upwards and downwards through the inner bar of the upright limb, and bearing a sort of Lorraine cross at top. The other is the well-known bull's head with rod and star.

75 AUGUSTINUS de Civitate Dei.

(*Fol.* 1*a*, *col.* 1 :) Sententia beati auguſtini epiſcopi | ex libro retractacōnū ipīus de libris | de ciuitate dei: | . . . (*The same, col.* 2 :) . . . | Incipiūt capitula libri p̄mi . . | . . . (*Fol.* 2*a*, *col.* 1 :) Aurelij auguſtini ippoñenſis epī do- |

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ctoris eximij de ciuitate dei . cōtra pa= | ganos liber primus incipit. ca. ꝑmū | . . . (*Fol.* 284*a*, *col.* 2, *printed in red:*) Textus ſancti Auguſtini de ciuitate | dei magūtie impſſus. expliē feliciter. | (*Here Schoeffer's shields flanked by the date:*) Anno lxxiij. | Finito libro ſit laus et gloria criſto. | (*Fol.* 285*a*, *col.* 1 :) Sacre pagine pfeſſꝓ ordinis pdicatoꝓ Tho= | me valoiſ ꝛnicolai triueth in libros bti augu= | ſtini de ciuitate dei Comētaria felicit' inchoāt . | . . . (*Fol.* 359*a*, *col.* 2 :) [I]Ncipit tabula cōpoſita ꝑ fratrē nicolaū cerſeth . . . | . . . ſuꝑ cōmentū . . . | . . . (*Fol.* 364*a*, *col.* 2, *printed in red:*) . . . | . . . eſt con= | ſūmatū. ꝑ Petrū ſchoiffer de gernſꝫ= | heim. Anno domini. M.cccc.lxxiij. die | . v. menſis ſeptembris . . . | . . . (*Beneath this colophon Schoeffer's shields, also printed in red*)

Folio, *Gothic letter*, 364 *leaves, double columns, printed in type of two sizes, that of the text* 45 *lines to the column, that of the commentary* 60 *lines; with large painted initials; a few wormholes at beginning and end; otherwise a sound, clean, and large copy, with several uncut leaves; in the original oak boards covered with pigskin*

Mentz, P. Schoeffer, 1473 42 0 0

76 CAESAR. COMMENTARII.

(*Fol.* 1 *blank; 2a:*) CAII IVLII CAESARIS COMMENTARIORVM LIBER. | PRIMVS DE BELLO GALLICO AB IPSO CONFECTO. | [G]ALLIA EST OMNIS DIVISA IN PARTES | tris : . . . (*Fol.* 147*b:*) . . . | CAII IVLII CAESARIS COMMENTARIOS BELLI GALLICI: | CIVILIS POMPEIANI: ALEXANDRINI: AFRICI: AC HIS- | PANIENSIS NICOLAVS IENSON GALLICVS VENETIIS | FELICITER IMPRESSIT. M.CCCC.LXXI. | (*Fol.* 148 *blank*)

Sm. folio, 148 *leaves*, 39 *long lines to the page; an illuminated initial with a partial border on the first page, and a few contemporary MS. marginal notes at the beginning; a fine and large copy in an eighteenth century gilt calf binding* *Venice, Jenson*, 1471 42 0 0

77 EGINHARTI Vita et Gesta Karoli Magni [FIRST EDITION]. *With woodcut title, Colon*, 1521—VUIMPFELINGII (J.) Agartharchia. *With woodcut coat of arms, Argent.*, 1498 (*Proctor no.* 411, *Hain no.* 14169)—JACOBUS de Clusa. De valore et utilitate missarum pro defunctis . . (*Heidelberg*), 1493 (*Proctor no.* 3141, *Hain no.* 9341);—in 1 vol., sm. 4to., *old calf, with crowned cypher in gold on sides* 1493-1521 5 5 0

78 EUCLID.

(*Fol.* 1*a blank. Fol.* 1*b:*) ·Erhardus ratdolt Auguſtenſis impreſſor . Sereniſſimo | alme vrbis venete Principi Ioanni Mocenico . S . | . . . (*Fol.* 2*a*, *within a woodcut border:*) Preclariſſimus liber elementorum Euclidis perſpi- | caciſſimi : in artem Geometrie incipit quā foeliciſſime: | (*This heading is printed in red ink*) . . . (*Fol.* 137*b:*) . . . | .

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Opus elementōrū euclidis megarenſis in geometriā artē. In ad quoq3 Campa- | ni pſpicaciſſimi Cōmentationes finiūt. Erhardus ratdolt Auguſtenſis impreſſor | ſolertiſſimus . venetijs impreſſit. Anno ſalutis . M.cccc.lxxxij . Octauis . Calen̄ . | Iun̄ . Lector . Vale . | (*Fol.* 138 *blank*).

Sm. folio, FIRST EDITION, *Gothic letter;* 138 *leaves, printed in two sizes of type; with numerous arabesque woodcut initials* (*white on black*), *the border on fol.* 2*a being a beautiful woodcut of similar character; the margins of the volume filled with geometrical figures; in an old half binding* *Venice, E. Ratdolt,* 1482 28 0 0

79 ——— the same. Sm. folio, *a finer and larger copy; in a sixteenth century binding of calf with blind stamped ornaments, including a knotwork centrepiece* 1482 35 0 0

FIRST EDITION. This will never cease to be a remarkable and highly-treasured volume. It was the first in which Euclid appeared in print, and also the earliest book in which a continuous series of geometrical illustrations were published. The enormous labour attending such a task is dwelt upon by Ratdolt in his dedication to the Doge. He professes his wonder that amid the great quantity of new and old volumes which were daily being published in the Doge's fortunate and prepotent city, so little had been done for the study of mathematics; but supposes that it arose from the difficulty of printing the diagrams with the text.

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80 HOMER, **First Edition.**

I. ILIAD. (*Fol.* 1*a*:) BERNARDVS NERLIVS PETRO MEDICAE LAVRENTII | FILIO. S. | [C]Vm doctiſſimorum . . . | . . . (*The same, last line*:) VALE. FLORENTIAE Idibus Ianuariis. M.CCCC.LXXXVIII. (*On the reverse*:) Δημήτριος ὁ χαλκονδύλης . . . | . . . (*This address in Greek ending on Fol.* 2*b*. *Fol.* 3*a*:) ΗΡΟΔΟΤΟΥ . . ΠΕΡΙ | ΤΗΣ ΤΟΥ ΟΜΗΡΟΥ ΓΕΝΕΣΙΟΣ . . | . . . (*Fol.* 9*a*:) . . . | ΠΛΟΥΤΑΡΧΟΥ ΕΙΣ ΤΟΝ ΒΙΟΝ ΤΟΥ ΟΜΗΡΟΥ . . (*Fol.* 39*b*:) . . . ΠΕΡΙ ΟΜΗΡΟΥ ΛΟΓΟΣ ΝΓ ΔΙΩΝΟΣ ΤΟΥ ΧΡΥΣΟΣΤΟΜΟΥ | . . . (*Fol.* 42 *a blank, cut away. Fol.* 43*a*, *the text of the poem begins. Fol.* 250*b*:) . . . | ΤΕΛΟΣ ΤΗΣ Ο | ΜΗΡΟΥ | ΙΛΙ | Α ⌈ΛΟΣ |

249 *leaves, with signatures,* 39 *lines to the page.*

II. ODYSSEY, etc. (*Fol.* 1*a*:) ΥΠΟΘΕΣΙΣ ΤΗΣ Α ΟΜΗΡΟΥ ΟΔΥΣΣΕΙΑΣ . | . . . (*Fol.* 189*b*:) . . . | ΤΣΛΟΣ ΤΩΝ ΤΟΥ | ΟΜΗΡΟΥ ΥΜΝ | ΩΝ. | Ἡ τοῦ ὁμήηρου ποίησις ἅπασα ἐντυπθεισα πέρας ἔιλη | φεν ἤδη σὺν θεῶ ἐν φλωρεντία, ἀναλώμασι μὲν, τῶν ἐν | γενῶν καὶ ἀγαθῶν ἀνδρῶν . . | . Βερνάρδου καὶ νηρίου τανάϊδος τοῦ νεριλίου φλω- | ρεντίονοιν. πόνω δὲ καὶ δεξιότητι δημητρίου μεδιολα | νέως κρητὸς . . . | ϋκῶν . . χιλιο- | στῶ τετρακοσιοστῶ ὀγδοηκοστῶ ὀγδόω μηνὸς δεκεμ- Βρίου | ἐνάτη. (*Fol.* 190 *a blank, cut away.*)

189 *leaves, with signatures,* 39 *lines to the page.*

——— together 2 vols., sm. folio, *a superb copy in fine condition throughout* (*the only exception being that the first leaf has the top plain margin restored*) *and of unusual size* ($13\frac{1}{4} \times 9\frac{3}{16}$

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81 LUCAN. PHARSALIA.

(*Fol.* 1*a blank;* 1*b*:) .M. ANNEI LVCANI VITA . . | (*Fol.* 3*a*:) .M. ANNEI LVCANI CORDVBENSIS PHARSA- | LIAE LIBER PRIMVS. | . . . (*Fol.* 118*b*:) . . Ergo cape: & iuuenem Guerinum ad sydera tollas. | Lucanum uencta docte qui impresserit urbe. | Impressum est hoc opus anno a Natiuitate christi. | .M.CCCC.LXXVII. DIE. XIIII Mensis Maii. | (*Fol.* 119*a*:) MARTIALIS. | Verona docti syllabas amat uatis: | . . . (*Fol.* 120 *a blank, cut away*)

Sm. folio, 120 *leaves,* 35 *lines to the page, with quire-signatures; a few wormholes at beginning and end and the first and last leaves mounted; purple morocco, gilt edges, probably by Roger Payne*

Venice (*Juvenis Guerinus, ? Giovanni Guarino*), 1477 5 0 0

The collation is: 2 preliminary leaves; signatures a-o in eights, p. in six.

82 PACIOLI DE BORGO (Lucas). (*Fol.* 1*a*:) Sũma de Arithmetica Geo/ | metria Proportioni ⁊ Pro/ | portionalita. | . . . (*Fol.* 308*a*) . . . | . . . Con ſpeſa e diligentia. E opifitio del pru/ | dente homo Paganino de Paganini da Brescia. Nella excelſa cita de vinegia . . . | . . . | . . . Negliãni de noſtra Salute | M.ccc.lxliiij. adi. 10. de nouebre . . . | . . .

Sm. folio, 308 *leaves, with a great number of woodcuts including a beautiful interlaced border (white on a black ground), numerous manual figure signs, woodcut initials, and mathematical diagrams; the inner margins of a few leaves at the end somewhat discoloured; a large and fine copy in the original vellum* *Venice,* 1494 8 8 0

83 ——— the same. Sm. folio, *a larger copy but not so fine, the title and another leaf being mended a little, the figures of a marginal diagram on one page slightly cut into, and the last* 2 *leaves wormed a little; old half binding* 1494 5 5 0

VERY RARE. De Morgan writes of this and the subsequent edition (1523) as follows: "Both editions are by one printer, Paganino of Brescia, and are beautifully printed: the type of the second being a good instance of the black letter in its state of approach to what is now called Roman letter. The work itself has been described by Hutton, Montucla, Peacock, Libri, etc.; but it would yet require a volume of description to do it justice. It is sometimes called the first work on arithmetic printed; but Calandri, Petri Borgo . . . and perhaps more, take precedence. But it is certainly the first printed on Algebra, and probably the first on book-keeping."

84 THOMAS AQUINAS SUPER PRIMO LIBRO SENTENTIARUM.

(*Fol.* 1 *blank. Foll.* 2, 3 *contain a table of Peter Lombard's chapters. Fol.* 4*a*:) Prologus | (*The same, col.* 1:) . Incipit ſcriptũ ſancti Thome de Aquino or | dinis predicato ꝟ ſup primo libro ſentẽtiaruȝ: cũ | textu ſingulis diſtinctionibus antepoſito. | . . . (*Fol.* 149*a, col.* 2:) . . . | . . . Impreſſum Venetijs ꝑ magi | ſtrũ Antoniũ de ſtrata Cremonẽſem. Anno domini | 1486. Die. 2i. Iunij. | . . . (*This is followed by a table of Aquinas's discussed questions, which ends on* 150*a*)

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Venice, Antonio de Strata, 1486 4 0 0

The quires bear signatures as follows: a 10 leaves, b-r in 8 each, s and t six each.

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85 VIRGILIUS. OPERA, cum Commentariis Servii Mauri Honorati. (*Fol.* 1 *a blank, cut away. Fol.* 2*a:*) MARONIS VITA. | . . . (*Fol.* 6*a:*) . . . | P. VIRGILII MARONIS BVCOLICA. AE | . . . (*Fol.* 59*b:*) . . . | PVBLII VIRGILII | MARONIS AENEI | DOS LIBER | PRIMVS. | . . . (*The twelfth book of the Aeneid finishes on fol.* 236*a, and on the obverse of fol.* 237 *begins a thirteenth book, written by Maphæus Vegius. Foll.* 255-262 *missing. Fol.* 290*b:*) . . . | Publii Virgilii Maronis Vatis Eminentiſſimi | Volumina hæc Vna cum Seruii Honorati | Grammatici Commētariis Ac Eiuſdem | Poetæ Vita Venetiis Impreſſa ſunt | per Antonium Bartolamei im | preſſorum diſcipulum. | . M. CCCC. | . LXXXVI. | MENSE | OCTO | BRIS | (*Fol.* 291*a:*) Tabula librorum qui in hoc uolūine cōtinētur | . . . (*Fol.* 292 *blank*)

Folio, *Roman letter*, 8 *leaves missing in the thirteenth book; calf;* RARE *Venice, Antonio Miscomini*, 1486 (*for* 1476) 8 0 0

ENGLISH HISTORY AND LITERATURE

86 [ALLEN (J.)]. The Younger Brother his Apologie, or a Father's Free Power disputed, for the disposition of his Lands, or other his Fortunes to his Sonne, Sonnes, or any one of them, as right Reason, the Lawes of God and Nature, the Civill, Canon, and Municipall Laws of this Kingdom doth command. Sm. 4to., *pp.* 38, *several headlines shaved; unbound;* SCARCE *Oxford*, 1671 1 1 0

A notice of this work will be found in Oldys' British Librarian, *page* 210.

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A reprint of a famous book

103 DECASTRO. THE HISTORY OF MR. JOHN DECASTRO AND HIS BROTHER BAT, commonly called Old Crab. The Merry Matter written by JOHN MATHERS, the Grave by a Solid Gentleman. 2 vols., 8vo., *pp.* xviii, 413 *and* 418; *half morocco, gilt tops* *New York*, 1902	1	1	0

This book made its first appearance in London in 1815. An American edition followed in Boston in 1816. So far as known, the book attracted little attention at the time. Nobody sought to trace its authorship. Of course John Mathers—the name of one of the characters in the book, "more familiarly known as 'old Comical'"—is an obvious pen-name.

"In the earlier chapters, a part of the book written in a manner that shakes one with its power, the author contrasts the rugged, fine, russet-apple character of Old Crab, the parson (by whom, as we think, he means the old Puritanic Englishman), with the flimsy society folk, like milliners' dolls, who were at their ghastliest, perhaps, about 1840. This motive continues, though in various ways, until the end of the first volume. Then the De Castro sons, Acerbus the philosopher, and Frederick the rake, are contrasted. And the contrast is made by the showing of their attitude towards a lady, one Genevieve, old Crab's niece, a splendid, muscular creature, like a woman of the heroic age. Acerbus marries her, but on her marriage day she is abducted by a gang of ruffians in Frederick's pay, and her adventures and close imprisonment in an underground suite of rooms make a piece of romance finely written and admirably told. The narrative is magnificent, a shining model of what simple, stirring, story-telling should be. We think that good story-telling, once it rises above a certain level, is poetry of the most pleasing kind, and this tale, apart from its strangeness and imaginative beauty, reads like an epic. It is the sort of story a great poet might have written, for it has a wildness about it, though a mature wildness, such as Shelley would have attained had he continued to write 'Zastrozzis' in his manhood. In the chapters which tell of Genevieve's underground rooms: rooms only reached by a subterranean passage leading far down—one recognises a strange kinship between Shelley and this unknown author. Zastrozzi and St. Irvyne are pitiful, boyish attempts, and yet they are only bad efforts at a thing capable of greatness. In this book those hidden rooms,

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shut away from the sun, with their lonely prisoner and the silent men coming and going with her food, have about them such haunting poetry that one cannot readily give their creator his due.

"We think him a great stylist. We think him a great poet. We think him a wise, witty, manly man. He may have been George Colman. He may have been Cobbett. He may, for all we know, have been some one of the mighty Norfolk men, George Borrow's friends. It is enough, perhaps, if we call him the last of the Elizabethans. The last Englishman to write, in the clean style, with the abundant manner, of our mightier minds."—*The Daily News.*

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